

Cheers!

THE MAGAZINE OF
RECORD STATISTICS May/June 1990
AND INFORMATION \$1.00

**record
research**

We have the
best readers!

the H³ chrono-matrix file
PART 34 *Harold H. Hartel* (see page 7)

Spivey Records (see page 24)

THE TALKING PHOTO CORPORATION

**TALK-O-
PHOTO**

SPEAKS FOR ITSELF

PATENT PENDING

NEW YORK (see page 4)

perhaps the rarest picture label research!
by the "Georges" Blacker & Wilson

Capitol

Vocal Chart No. 1

IMPERIAL

5386
ASCAP 2:10

MY BLUE HEAVEN
(©Whiting & W. Donahue)
FATS DOMINO

Mercury

WIDES PLASTIC: EOD, BREAKABLE UNDER NORMAL USE

5245
ASCAP 2:30

MULE TRAIN
(Longo-Heath-Glickman)
FRANKIE LAINE
and his Melodians

SERIES COMPILATIONS:
CAPITOL 15000 (BENNETT) PART NINE (see page 23)
MERCURY 5000 (NOVITSKY) PART SIX (see page 9)
IMPERIAL MATRICES (HAYES) PART SEVEN (see page 9)

**DIGGIN' THE
GROOVES**
BOB DAVENPORT
(see page 24)

CARL KENDZIORA,
(see p.10)
**BEHIND
THE CORNERS**

**PHONOGRAPH RECORDING
COMPANY**

SAN FRANCISCO

Electronic
Process

ALABAMA STOMP
JACK DANFORD and HIS BEN
FRANKLIN HUFFEL ORCHESTRA
108

Unmasking 'Em, etc.

**Associated
Recorded Program Service**

(see page 6)

VERTICAL
No. 60,819-B
(Patent No. 2,218,571)
THE DEEP RIVER BOYS

POPULAR VOCAL

1. WALKIN' IN THE LIGHT	2:18 (PD)
2. RISE AND SHINE	2:16 (PD)
3. I'M A ROLLIN'	2:10 (PD)
4. I'M TRAMPIN'	2:11 (PD)
5. CLIMBIN' JACOB'S LADDER	2:32 (PD)

Part Two - Complete listing of
R&B material on Associated
transcriptions by Dave Kressley

RAGGING the CLASSICS
John Sam Lewis

DISCOGRAPHICAL
SERENDIPITY
featuring
JULIUS BERGER
CELLIST
(see page 8)

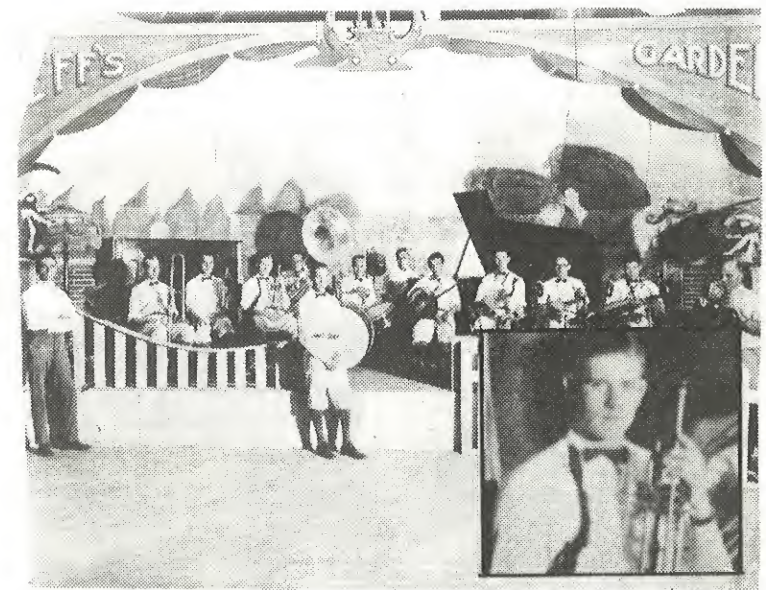
****FOUR WORD
REVIEW by LK
-WONDERFUL ERA
OF THE GREAT
DANCE BANDS
(WALKER)
-BLUES WHO'S WHO
(HARRIS)
-OH, JESS (STACY)
(KELLER)

PART THREE by
George Blacker &
Jean-Christophe
Averty
(see page 5)

BEGINNING OF THE EMERSON DYNASTY
THE EMERSON-PATHE CONNECTION

EMERSON RECORD
No. 283
LA TOSCA
(Puccini)
(Cassell)
VERTICAL
CUT (see page 2)

An International Musical Treasure was and is "WILLIAM 'WILD BILL' DAVISON"
His horn will never be silent!
(JAN. 5, 1906 - NOV. 14, 1989)



Here are some really rare photos. The early band photo shows Bill (he's next to the tuba!) when he was at Jeff's Garden in Hamilton Ohio when he was a member of Chub (just one "b"). Steinberg and his Recording Orchestra. Also mentioned on photo is "Radio Station W.S.R.O." - Perhaps the band did some air play via this radio station. Photo was by one Jacob Murray Studios in Hamilton Ohio, 9-5-25. Bill passed it on to us (Mike Zaccagnino, Anita Sheer and LK) when we visited him at his Oasing N. Y. home many years ago. If I can ever find one of my notebooks I'll pass on to you the informative interview we had with Bill. The other photo was taken by one of our greatest jazz photographers, Duncan Scheidt, down at the Stuyvesant Casino in the early 50s??... (left to right): Wild Bill; Dan Morgenstern, comb; Lemmy Leiber, avid listener; Bob Hoffman, comb; Carl Kendziora and Len Kunstadt, kazoos. If my memory serves me right?? we were playing, too... not just posing (research, eh!) /LK

(turn to page 2 for a further tribute to Wild Bill Davison)

What better tribute could be paid to Bill than to reprint Jack Bradley's glowing report on Wild Bill which originally appeared in our RR issue 40 - Jan 1962. It not only provided us with some factual history of what Wild Bill was doing in NYC in the last months of 1961 -but the section, "SOME QUOTABLE NOTES" is a classic in admiration of Wild Bill's great talent. Jack! you certainly supplied us with a "forever" article. Unfortunately RR#40 is long out of supply, so this reprint has added significance.

WILD BILL'S BACK IN TOWN

By Jack Bradley



PHOTO BY JACK BRADLEY

It was just about a year ago when Wild Bill Davison left N. Y. C. to establish residence on the west coast. However, he arrived back in town last month, along with Vic Dickenson and Buster Bailey who had been on the road with him in Chicago, St. Louis, and other points West.

This is the same front line which appeared at Central Plaza on November 10th, with veteran rhythm-makers Cliff Jackson and Zutty Singleton filling out the group. (George Wettling occupied the drum chair the following evening). Although the Plaza clientele has always preferred such flag wavers as "Saints" and "Night Train", the band's interpretation of "Careless Love" showed that the blues are still the best. But even more moving than "Careless Love" was Spencer Williams' beautiful "Tishomingo Blues." Wild Bill considers this tune one of the greatest blues ever written, -- and that's the way he played it.

The following Monday the Wild One dropped into Jimmy Ryan's to jam with the regular trio of Tony Parenti, Don Frye and Zutty Singleton. Louis Metcalf also chose this same evening to sit in, marking his first public appearance since his hospitalization a few months back.

This cornet-trumpet duo created some of the hottest jazz which I have ever heard at Ryan's. This was not a cutting contest but what appeared to be a mutual admiration society. The ensembles were as outstanding as the solos, with Louis playing lead and Bill playing harmony. The musicians were happily familiar with "Limehouse Blues", "Confessin'", "Struttin' with Some Barbecue", "Indiana" and the seldom heard, "Oh, Baby".

December 5th marks the opening of Bill's group at Nick's. With him will be Vic Dickenson, Buster Bailey, Dick Wellstood, Willie Wayman (bass and trumpet) and Mickey Sheen, (drums). This promises to be one of the finest groups ever -- so all you Wild Bill fans better be sure to make it on down to Nick's.

SOME QUOTABLE QUOTES

Wild Bill Davison's admiration for Louis Armstrong is strongly in evidence on his recorded works. Here are but a few of the Armstrong classics which Bill (at one time advertised as "The White Louis Armstrong") has recorded:

Hotter Than That, - I Can't Give You Anything But Love, - Struttin' with Some Barbecue, - Shine, - When You're Smilin' -- Sweet Sue, - Dippermouth Blues, - Save It, Pretty Mama, - Wild Man Blues, - Confessin', - Georgia On My Mind, - Tiger Rag, - Chinatown, - Rockin' Chair, - Blue Again.

Bill was once quoted as saying "I've heard Louis so much that I copied his tone as much as possible, and the feeling in his heart.

Just to be able to make one NOTE that sounds like Louis is enough to accomplish in a lifetime."

Over the past dozen years the following laurels have been heaped upon this cosmopolitan cornetist:

"Next to Louis, he's my favorite trumpet player".

- Zutty Singleton

"He is to the horn what the blues-shouters are to the voice; straight-forward, honest, vigorous and invigorating."

- George Simon

"There is only one Wild Bill Davison. His horn - hot and yet piercingly sweet - is one of the sounds that our time will be remembered by."

- Rudi Blesh

"... The greatest living cornetist, "Wild Bill" Davison, who brings back to our ears some of the mythical glory of Oliver, Bix and Bubber Miley with his efflaging (sic) brass."

- Jack McKinney

"... the cockiest, sassiest, even blowsiest trumpet style in jazz."

- John S. Wilson

"... one of the greatest jazz horns of all time."

- John Steiner

"When he takes off into one of those searing breaks, like a strong man tearing up a tent, a breeze ruffles my hair."

- Humphrey Lyttleton

"... one of the hottest of trumpet men"

- Bill Grauer

"... a leading jazz spirit in and around the New York area ever since he first charged into town in 1940"

- Orrin Keepnews

"... a musical hurricane being forced through too small an opening."

- Irving Townsend

"... the hottest horn in Dixieland"

- Bill Grauer

"... combining Louis Armstrong's uncluttered phrasing and Roy Eldridge's rough-edged, singing jazz sound... he's a helluva trumpet player."

- Jack Tracy

"There is only one Bill, as millions of women coast to coast will attest."

- Jafsie

"... damn the torpedoes style of cornet"

- New Yorker

"... rough... forceful... plunging... poignant... raucous... sentimental... aggressive... crying... relaxed... incisive... Armstrong-like... hard biting... tender and strong... happy drive... intense yearning... bright decisiveness..."

- George Simon

"... hot... wild, surprising... exciting... explosive... incendiary... driving... dramatic... lyrical... piercingly sweet... unmatchable..."

- Rudy Blesh

"... drive and toughness... a phenomenon..."

- Frederic Ramsey

"... fullsome and eloquent... violent... climatic..."

- Max Margulis

"... driving... gutty... incisive..."

- George Hoefer

"... throbbing... phenomenal..."

- Carlton Brown

"... a sky rocket..."

- Dom Cerulli

"... wonderful explosions... melodic... gusts and gutters..."

- Irving Townsend

"... do or die..."

- Orin Keepnews

"... brash... tart... defiant... lush... expansive..."

- John S. Wilson

"Any way you look at him, there is no one like him"

- Eddie Condon

WILD BILL'S LATEST WAXING

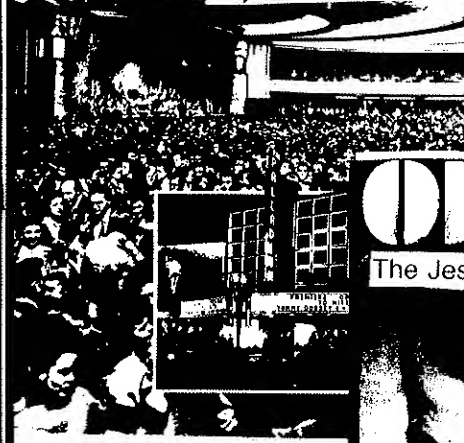
Wild Bill Davison most recent LP is "WILD BILL DAVISON PLAYS THE GREATEST OF THE GREAT" on DIXIELAND JUBILEE - DJ 508

2

Another Four Word Review [RR recommends 'em highly!] by LK

The Wonderful Era of the Great Dance Bands

by Leo Walker



OH, JESS!

The Jess Stacy Story & Discography

By Keith Keller

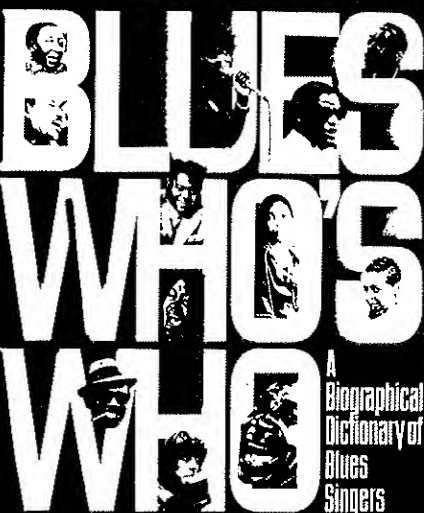


New preface by the author

It's back again! This is a "must" Leo Walker companion volume to his recently published "The Big Band Almanac" which we reviewed in our last issue. Where Leo alphabetically emphasized the band leaders in his Almanac, his Great Dance Bands volume is a chronological vehicle carrying you from the formative years of the late teens and early 20s up through the big band decline of the 50s. This 315 page volume abounds with photos galore as with his Almanac. This book is a paper back DaCapo re-published edition which is supplemented by Leo with a new preface and corrections. We will be handling the book... (see page 24)...

Sheldon Harris' "BLUES WHO'S WHO" is a monumental 775 page work which includes 571 detailed biographies. Sheldon refers to it as a Biographical Dictionary of Blues Singers. I raise it up a step by substituting Dictionary with ENCYCLOPEDIA. This is a major "forever" reference documentary. The paperback edition published by DaCapo is now available. You can get it from us. (see page 24)

A Biographical Dictionary of Blues Singers



Sheldon Harris

"OH, JESS" by Keith Keller is an absorbing 225 page historical depiction of JESS STACY, truly one of our greatest Jazz pianists. Besides its factual interview information it abounds with biographical anecdotal remembrances which are spiced with humorous quips. In addition to 48 pages of rare photos it also includes Jess' Filmography and a 43 page discography with much new information which documents his prolific recording adventures from Al Katz and his Kittens in 1926 through Benny Goodman and many others right up to the early 70s. The Jess Stacy book is mainly available from "JAZZ MEDIA", Dorteasvej 39, 2400 Copenhagen, Denmark -and perhaps here in the States from OLB JAZZ, Box 2663, Providence Rhode Island 02907 (phone 401/9416940) Att: Fred Turco. Contact them of how to acquire the book.

About BLUES RESEARCH Magazine!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system RR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER, BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, BAR etc) recordings

The following back issues of BLUES RESEARCH are available:

ISSUE 3 - Aristocrat, Chess, Chief, Rhinoceros, Sultan, Sunbeam, etc.
ISSUE 9 - Nashboro, Execllo, Naxos, etc -and label index of issues 1 thru 8
ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.B., M.O., Stratus-8 (Att: Issue 17 was incorporated into RR issue 129/30)

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research Back Issues

WHAT'S AVAILABLE AT \$1.00 EACH.... (66 pence English)

68 71 72 73 74 75 76 77 78 79 80 81
82 83 84 85 86 87 88 89 90 91 92 93
94 95 96 97 98 99 100 101 102 103 104
105 106 107 108 109 110 111 112 113/4
115 116 117 118 119/20 121 122 123
124 125/6 127 128 129/30 131 132 133
134 135/6 137/8 139/40 141 142 143
144/5 146/7 148 149/50 151/2 153/4
155/6 157/8 159/60 161/2 163/4 165/6
167/8 169/70 171/2 173/4 175/6 177/8
179/80 181/2 183/4 185/6 187/8 189/90
191/2 193/4 195/6 197/8 199/200 201/2
203/4 205/6 207/8 209/10 211/12 213/4
215/6 217/8 219/20 221/2 223/4 225/6
227/8 229/30 231/2 233/4 235/6 237/8 239/40 241/2

record research

An Historic Offer

Once in a lifetime!

ATT: IF YOU ARE INTERESTED IN A COMPLETE RUN OF RR MAGS FROM ISSUE 71 (OCT 1965) THRU ISSUE 242 (OCT 1989) 172 ISSUES - YOU CAN OBTAIN THIS RUN FOR \$66 IN U.S.A. OR \$89 FOREIGN! MAKE REMITTANCE PAYABLE TO LEN KUNSTADT, MENTION THAT YOU WISH TO AVAIL YOURSELF OF THIS RUN OF BACK ISSUES, 71 THRU 242 AS ADVERTISED IN RR RR 243/4.

It would come out \$51 post paid, if you choose the other half, that is issue 173 thru 242.. it would also come out to \$51. On non USA orders please add \$2.00

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

Record Research also published installments of KING, FEDERAL and DELUXE, I interested in availability please write us...

3

DISCO-ING IN GEORGE BLACKER

"TALK-O-PHOTO"
by the two GEORGES:
Contribution by collector-researcher,
GEORGE E. WILSON
Analysis by GEORGE BLACKER

Another odd record series with which Emerson was involved, at least to the extent that they cut the masters, is the "TALK-O-PHOTO" series. These were single-sided records, made of some sort of plastic laminate on a cardboard core, and about 6 inches in diameter. The reverse or blank side of the record is covered by a photograph of the artist speaking on the "front" side. In all known cases, the speaker is a movie star. The listing which follows is derived in part from listings printed on the backs of the two different "Talk-O-Photo" sleeves; master numbers, for the most part, are outside submissions.

If the series began at 1 and ran as high as 91 as may be seen below, I can only wonder why the records are so rare today. Until a very recent Record Research Associates (RRA) meeting, I had never seen one of them in the flesh. It was George Wilson that brought three of 'em in, much to the discographical delight of the RRA faithful. That's where I traced two master numbers hitherto unknown to me, and confirmed one I'd already filed from another source. Enough of that! Let's get to the listing!

- 57(21557-2): "Stage Fright" - Mary Miles Minter
60: "I Wish I Were a Hero" - William Russell
65: "My Dream" - H.B. Warner
72: "Don't You?" - J. Warren Kerrigan
74(21574-10): "Happiness" - Gloria Swanson
79(21579-15): "Girls I Have Loved" - Lew Cody
80: "My Prize Love Letter" - Clara Kimball Young
81: "My Ambitions" - Anita Stewart
82: "Who Would Change Places With Me?" - Mildred Harris Chaplin
83: "The Vision" - Bert Lytell
90(21590-2B): "My Real Self" - Mae Murray
91(21591-2A): "How To Become A Star" - David Powell

A remark about the masters of numbers 57 and 74 may well be in order: I'm not ABSOLUTELY sure whether the master numbers cited are those of the titles listed; they may not be if Miss Minter and Miss Swanson made other titles in the series. The records were played, but I was busy copying the list of titles from one sleeve in the lot and taking down the master numbers to pay proper attention to what the ladies were saying (a hen-pecked bachelor, I?). The odds seem mostly in favor of them being correct, but the outside chance that they aren't must be kept in mind. To compound the confusion, the labels of the records do not cite either titles or catalog numbers -- at least, they didn't on the three I saw. Nice way to run a railroad! I.



Gloria Swanson
"Happiness"

FAMOUS MOVIE STARS WILL TALK TO YOU

ON
"TALK-O-PHOTO" RECORDS

A COMBINATION OF
PHOTOGRAPH RECORD by the STAR
PHOTOGRAPH OF THE STAR
AUTOGRAPH OF THE STAR

57 "Stage Fright" Mary Miles Minter	80 "My Prize Love Letter" Clara Kimball Young
60 "I Wish I Were a Hero" William Russell	81 "My Ambitions" Anita Stewart
65 "My Dream" H.B. Warner	82 "Who Would Change Places With Me?" Mildred Harris Chaplin
72 "Don't You?" J. Warren Kerrigan	83 "The Vision" Bert Lytell
74 "Happiness" Gloria Swanson	84 "My Real Self" Mae Murray
87 "Girls I Have Loved" Lew Cody	91 "How To Become A Star" David Powell

ACTUALLY
NO. 79 (LX) PRICE 35 CENTS, 3 FOR \$1.00

TALKING PHOTO CORPORATION

Robert B. ("Pat") Whelan, President

334 FIFTH AVENUE, NEW YORK, N. Y.

This very descriptive copy on the front of this sleeve is well-worth noting! The recordings date from ca. 1919/1920!

should add as well that the first half of the Mary Miles Minter record was unplayable, though the photo on the back was unaffected. At least, it was still usable as a pin-up.so there you have it; all that I know about Talk-O-Photo records. Additions are welcome; indeed, they are actively solicited! Master numbers, new titles -- anything! It's even possible that I'd be in the market for one of 'em myself, if the price is right -- i.e., something below a quart of blood and my left arm. But further data are very much desired, even beyond a record for disposition. LET'S HEAR FROM YOU!!!

(To be continued!... we still have Mae Murray and Mary Miles Minter to contend with - plus other data which has just come to be.
/Ed. LX for the two Georges!

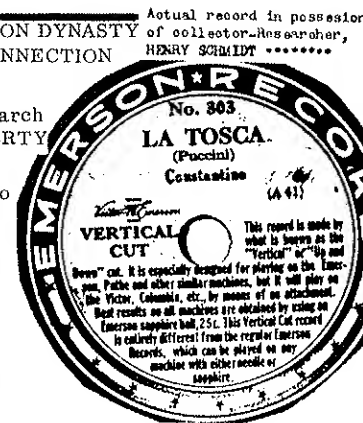
BEGINNING OF THE EMERSON DYNASTY
THE EMERSON-PATHE CONNECTION
by GEORGE BLACKER

with timely additional research
from Jean-Christophe AVERTY

BP. 133
6 Rue Victor Hugo
92150 SURESNES
FRANCE

(continued research
PART THREE)

(see RR 239/LX & 241/2
for Part one and two)



Dear Mr. George Blacker!

After having read your most interesting article in RR on the early EMERSON 300 series I do submit various addenda which I hope will further your investigation into this pioneering Emerson 6" vertical cut (hill and dale) one-sided rarities. -Jean-Christophe AVERTY (Editor LX notes: In the interest of cumulative research we will repeat Blacker's Emerson 300 numerical, appearing in RR 239/LX... followed by Averty's current additional information.)

301: "La Tosca" ("E lucevan le Stelle") - Enrico Caruso
(GB) Caruso -- from Pathé/AICC Cylinder 84004.

All three Caruso cylinder titles were reissued on various Pathé discs, but I have no catalog numbers for them. Since the playing time of the Emerson discs seldom exceeded 1 1/2 minutes, it is obvious that none of these records are complete renditions.

**EMERSON 301 (from Averty)

- Source is a PATHE CATALOGUE, OCTOBER 1905, page 23:
- 84004 existed in two sizes: "ordinary" and "inter"
E LUCEVAN LE STELLE ("LA TOSCA") (Puccini)
recorded in MILANO in 1902.

other cylinders by ENRICO CARUSO made for PATHE, in MILANO, 1902 included:

-84003 -TU NON MI VUOI PIU BENE (Pini & Corsi) which existed in two sizes: "ordinary" and "inter".
-84006 -QUI SOTO IL CIEL ("LES HUGUENOTS") (Keyerbeer) existed in two sizes: "ordinary" and "inter".

In 1906 PATHE reissued 84004 and 84006 on a double-sided Italian record (hill-and-dale, etched label numbered 10009, size: 28cm, groove starting from the center).

302: "Don Giovanni" Serenade (in Italian) - Baritone (GB) Two possibilities here: Pathe 6061 by Giacomo Rimini, a 12" (actually about 11 1/2" or 29 cm.), or 80027, a 35 cm (14") issue sung by Mario Sammarco; you pays yer money and takes yer choice....

**EMERSON 302 (from Averty)

- PATHE 60061 (not 6061) was cut in NEW YORK by GIACOMO RIMINI in 1917; it was a two-sided disc hill-and-dale paper label.

side one - SERENADE ("DON GIOVANNI") (Mozart)
side two - QUAND ERO PAGGIO ("FALSTAFF") (Verdi)
LA MIA SPOSA SARA LA MIA BANDERA (Rotoli)

- PATHE 86404 was cut by MARIO SAMMARCO in MILANO in 1912, it also being SERENADE ("DON GIOVANNI") (Mozart). This hill-and-dale groove was also issued on double sided ITALIAN PATHE 10117 and FRENCH 0562 and AMERICAN PATHE 80027, -all three having the same coupling: 86400 MARIO SAMMARCO singing CANZONE DEL TORREADOR ("CARMEN").

It is my opinion that it was the last interpretation (SAMMARCO) which was issued on EMERSON 302 ("Don Giovanni" Serenade).

303: "Tosca" - Constantino....The artist's credit (GB) made it possible to nail this one down to Pathé 29 cm. disc 60007, which coupled two arias from this opera by Florencio Constantino. The sleeve listing transcribed here gave no hint of which aria was chosen, but I'd guess it was "Recondita Armonia; why bother with another version of "E lucevan le Stelle"?

**EMERSON 303 (from Averty)

-Source is. PATHE CYLINDER CATALOGUE, OCTOBER 1905 FLORENCIO CONSTANTINO cut for PATHE cylinders in PARIS, early 1905.

-4251 -E LUCEVAN LE STELLE ("LA TOSCA") (Puccini) which existed only in one "ordinary" size
-4258 -RECONDITA ARMONIA ("LA TOSCA") (Puccini) which also existed only in one "ordinary" size
-4251 groove was issued also on double side ITALIAN. PATHE 10122, FRENCH PATHE 0527, ENGLISH PATHE 5127 and USA PATHE 60007. EMERSON 303 used this title. Although 4258 was coupled on all these issues listed above with the exception (of course!) of EMERSON.

(GB)

-304: "Don Carlos" - Magliulo, Bernardo & Pacini N.B.: Of all the records listed here, the above was the only one not cited on the sleeve. Could it have been released out of numerical sequence? The title and artists' credit are from a partial listing published in the July 1942 issue of "Hobbies" as part of a column on "Historical Records" by Stephen Fassett. He was able to identify the performance as a chunk of the Act 2 trio from that opera. The artists' credit seems to have been copied from the label, like Fassett, I'm sure the disc is a Pathé derivative, but I have only two Pathé catalogs to work with, and I can't find any arias from "Don Carlos" in either of them. A further check under the names of each singer was equally unproductive.. Could the record have been deleted??? Damfino! If anyone else is better supplied with Pathé catalogs, particularly those of an earlier vintage than 1916, I suggest he do a bit of digging therein, and hope he'll report the results. I suspect the original issue of this aria may have been one of the 90 rpm center-start discs. It is equally possible that at some point, it was remastered to an 80 rpm outside-start record, and renumbered.

**EMERSON 304 (from Averty)

"DON CARLOS" -- Magliulo, Bernardo & Pacini There was only one trio in the ITALIAN PATHE CATALOGUE of 1920, re: "DON CARLOS" by G. Verdi, that being "TREMA PER TE, FALSO FIGLIO" by ELVIRA MAGLIULO, soprano; GIUSEPPE DI BERNARDO, tenor -- and ADOLFO PACINI, baritone, on PATHE (etched label) 12531 (86349). This record was supposedly cut in Milano, circa 1912 or 1913.

(TO BE CONTINUED)

All correspondence either to George Blacker (new address) 2144-4 Waterbury Rd., Cheshire, CT -06410 or Jean-Christophe Averty (see his address in heading).

RAGGING the CL ASSICS

JOHN SAM LEWIS

DISCOGRAPHICAL
SERENDIPITY
"JULIUS BERGER"
CELLIST

In the Eighteenth Century Horace Walpole published a book titled The Three Princes of Serendip. Serendip is the old name for Sri Lanka (or Ceylon) and Walpole's three princes were continually making chance discoveries while looking for unrelated things. Walpole gave the English language a new word, serendipity, meaning making accidental discoveries while looking for something else.

The world of scholarship tends to be suspicious of serendipitous discoveries and rightly so, but occasionally one makes a purely accidental discovery even in discography. Recently it happened to me.

Some time ago I obtained two cello recordings from a British dealer. The cellist, in both cases, was Julius Berger, who seems to have made a fairly sizable number of solo cello records in the early years of this century. These records occasionally turn up in European auction and fixed price catalogues usually on the Beka and Favorite labels. The German Beka label, like Italian Fonotipia, was eventually acquired by the Carl Lindström group which appears to have incorporated most of the classical and semi-classical material available to it for use on its Parlophone (or Parlophon in Germany) and Odeon labels, but some of the Lindström matrices were leased to other labels including Ariel and Scala in England.

Lindström's U. S. branch was originally known as the Otto Heinemann Phonograph Company and, after 1919, as the General Phonograph Company. Heinemann seemed to have derived his Okeh label from his own initials, but because of the First World War, presumably, the Otto Heinemann company soon became more or less independent of Lindström. However, Otto Heinemann/General still retained rights in the U. S. to the Lindström European catalogue throughout the 1920s, even after General had merged with U. S. Columbia in 1926. The year before, English Columbia had absorbed the Lindström interests and in the following year had purchased a controlling interest in U. S. Columbia in order to utilize the new Western Electric technology of making electrical recordings.

The merger of the leading European record companies in 1931, producing the huge Electrical and Musical Industries (EMI), forced an abandonment of U. S. Columbia. EMI had amalgamated Gramophone (HMV), European Columbia, Parlophone, Electrola (in Germany), and Pathe, and because of interlocking directorships EMI had to unload U. S. Columbia or risk prosecution under the American anti-trust acts. Thus U. S. Columbia eventually lost domestic rights to the Parlophone-Odeon catalogue. However, EMI still seems to retain British rights to the old Okeh list.

Because of these various corporate manipulations, American record collectors have been puzzled because sometimes the same Lindström material has appeared on both U. S. Columbia and U. S. Decca. The Columbia Lindström material was pressed better but the Deccas were sold at cheaper prices. Even more puzzling to American jazz record collectors is that the Louis Armstrong Hot Five and Hot Sevens, recorded originally for Okeh, may be reissued on Columbia (or CBS) in the United States but on EMI labels in England.

When General began its association with Lindström in the early 1920s some of the Lindström material appeared on Okeh, but eventually the imported masters were issued in the United States on domestic Odeon. Because Italian Fonotipia was also a part of the Lindström combine, General also issued a few items on the Fonotipia label. Some of these items are listed in

(comments to JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., ARLINGTON TEXAS 76019)

James Creighton's Discomedia of the Violin as being on the Okeh (sic) label, though properly they should be listed as Fonotipias, the numbers differentiating them from European Fonotipias.

Odeon as an American label lasted about ten years. Some of the first American Odeons were the recordings the Liszt piano pupil Eugen d'Albert had done for the European company a few years before the beginning of the First World War. In the early-1920s (after they had been deleted in Europe) some of those early d'Alberts appeared on U. S. Odeon. Other Lindström classical and semi-classical titles were similarly issued, and European ethnic (mostly German but some eastern European) material came out on an orange Odeon label in the U. S. For a brief time popular and jazz items were issued on Odeon and the short-lived U. S. Parlophone labels for the West Coast trade. These latter consist of regular Okeh material from the U. S. and have ONLY and PNY prefixes.

One of my Julius Berger records is an Okeh of European origin. This Okeh is a 30 cm. (12-inch) record, and though no visible matrix number appears on one side, the other side bears a Parlophone matrix number. The item features Julius Berger, cello, with piano accompaniment:

Van Biene: Broken Melody (no vis. mx. no.)/
Goltermann: Concerto in c: Andante (2-1527-2)

The 2- prefix Parlophone matrix number represents a 30 cm. recording and the suffix -2 represents the second take. When no suffix number appears on a Parlophone the first take has been used.

The other two Julius Berger records I have are

Berceuse (15428)/Romance (14859) Ariel 4081

Ave Maria (no mx. no.)/Caro Mio Ben (no mx. no.)
Scala 331

Noticeable, and very annoying to me, are the absence of composer credits on all four sides. All four sides have unidentified piano accompaniment, but the "Romance" adds an unidentified flute obbligato as well. It was certainly not difficult to identify the "Berceuse" as Godard's from Jocelyn, popularly known as "Godard's Lullaby." In fact the work had been recorded by John McCormack, with violin obbligato by Fritz Kreisler, in an English translation. McCormack had been able to sing, with a perfectly straight face,

Awake not yet from thy repose.

Most singers might have trouble managing that line today without breaking up.

The composer of "Caro Mio Ben" was Giuseppe Giordani, the cello transcription having been made by David Popper. I must credit Tom Clear for identifying the composer for me. The "Ave Maria" was the Bach-Gounod "Ave Maria," not the Schubert.

But who was the composer of "Romance"? I did not recognize the piece when I played it, and the title did not help one bit. For more than a year the composer of "Romance" remained unidentified in my card file, much to my annoyance.

(To Be Continued)

Editor LK notes: Sam! On the Concerto in C minor Andante/Broken Melody you left out the Okeh catalog number. This promoted me to go to our Okeh 1922 catalog.. and we found the catalog number as being 3007. Is this right? While thumbing through the catalog.. I found another Julius Berger entry, it being Millions D'Arlequin (Drigo's Serenade) and Melody in F (Rubenstein), both listed as cello solo and piano -and it's on a ten inch Okeh 4343. If this be a Okeh-USA session by Julius it more-than-likely fall into the early S-7900 matrix series.

(second go around - PART SEVEN: 1M 943 to 1M 1005)

Imperial
RECORDS

MATRIX LISTING (1M 1 to 1M 2000) (1947 to 1959)
compiled by CEDRIC J. HAYES with help from
Peter Gibbons (England) and Michel Ruppel (France),
also JAZZ RECORDS (1942-1952) by Jorgen Jensen
and BLUES RECORDS (1943-1956) by Mike Leadolter/
Neil Slaven.

Note: all master numbers are prefixed IM. All issue numbers shown are IMPERIAL, unless otherwise noted. Abbreviations: - LA - Los Angeles; NO - New Orleans.

The Cash Box, Music

March 24, 1956

Red Hot!
All Pop

No. 5376

Chuck Carbo
and the Spiders

"HOW I FEEL"

No. 5378

Bobby Mitchell

"TRY ROCK
AND ROLL"

No. 5380

Smiley Lewis

"ONE NIGHT"

No. 5381

Ernie Freeman

"ROCKIN'
AROUND"

No. 5382

Johnny Fuller

"SISTER JENNY"

No. 5383

"CRYIN' FOR
YOU BABY"

Imperial Records

LK notes Cashbox

Left out artists

name on IMP 5383.

It's by THE BARONS!

(TO BE CONTINUED)

Correspondence to CEDRIC J. HAYES,

24, Redley Road, Littlemore, Oxford.

ENGLAND OX4 3UA

ANYAUGH E. UKOHU. c. 1956.

991 Be be wore fore satide

992 Ada Lee

993 War dance

994 I'm serious

995 Afro-maringa

996 Mura Ginyaya (means I love you)

THE BARONS. c. 1956.

997 So long my darling

998 Cryin' for you baby

999 Once in a life time

1000 Don't walk out

CHUCK CARBO & THE SPIDERS. c. 1956.

1001 How I feel

1002 That's the way to win my heart

1003 Goodbye

1004 I'll be free

1005 Don't pity me

5376

5377

5378

5379

5380

5381

5382

5383

5384

5385

5386

5387

5388

5389

5390

5391

5392

5393

5394

5395

5396

5397

5398

5399

5400

5401

5402

5403

5404

5405

5406

5407

5408

5409

5410

5411

5412

5413

5414

5415

5416

5417

5418

5419

5420

5421

5422

5423

5424

5425

5426

5427

5428

5429

5430

5431

5432

5433

5434

5435

5436

5437

5438

5439

5440

5441

5442

5443

5444

5445

5446

5447

5448

5449

5450

5451

5452

5453

5454

5455

5456

5457

5458

5459

5460

5461

5462

5463

5464

5465

5466

5467

5468

5469

5470

5471

5472

5473

5474

5475

5476

5477

5478

5479

5480

5481

5482

5483

5484

5485

5486

5487

5488

5489

5490

5491

5492

5493

5494

5495

5496

5497

5498

5499

5500

5501

5502

5503

5504

5505

5506

5507

5508

5509

5510

5511

5512

5513

5514

5515

5516

5517

5518

5519

5520

5521

5522

5523

5524

5525

5526

5527

5528

5529

5530

5531

5532

5533

5534

5535

5536

5537

5538

5539

5540

5541

5542

5543

5544

5545

55

[illegible]

CAPITOL NEWS

**** CAPITOL 15000 SERIES - 78 RPM**
compiled by BILL BENNETT
(OCT. 1947 to MAR. 1949)



Capitol

(cont'd from RR 241/2)
PART NINE (15418 to 15431)(concl.)



MEL TORMÉ
'BLUE MOON'
 Mel sang it in the movies,
 even better on a record!

'AGAIN'



Capitol Record No. 15418

CAPITOL NEWS



KAY STARR's Monday are ABC
 but she'll be busy doing guest
 shots, including several with Bing
 Crosby before he concludes his
 fifth season June 1. This shot of
 Kay is from Columbia's "Mame"
 Believe Baltimore' movie in which
 she will be team-pairing with "The
 Unlabeled Cal in Town" - a
 16 her Capitol picture.



TENNESSEE ERNIE really belts
 from Tennessee. A native of Birm-
 ingham, he has just made his debut as a
 Capitol recording star. Ernie can
 spin tunes as well as sing. "Em-
 mersonian. He is regularly featured
 as a disc jockey on a Pasadena
 station.



		*** CREDITS FOR THIS PICTORIAL DISPLAY OBTAINED FROM THE INFORMATION "COTTON RECORD" PUBLICATION, TENNESSEE ERNIE AND SCAT MAN CROTHERS, MARCH 1949, AND KAY STARR AND MEL TORME FROM THEIR MAY 1949 ISSUE *****	
15418	KING COLE TRIO	If You Stub Your Toe On The Moon	1968-
	"	Don't Cry, Cry Baby	3382-
15419	KAY STARR	Wabash Cannonball	3987-2
	"	How It Lies, How It Lies, How It Lies	3988-3
15420	FRANK DEVOL & ORCH.	Farwell Blues	
	"	The Teddy Bears Picnic	
15421	BETSY GAY	I Didn't Know The Gun Was Loaded	
	"	I Ain't Got Nothin' To Lose	
15422	BETTY HALL JONES	Why Can't You Love That Way?	3960-2
	"	This Joint's Too Hip For Me	3961-4
15423	MARILYN & WESLEY TUTTLE	Need You	3985-
	"	I'm Bitin' My Fingernails	3986-
15424	JO STAFFORD	Once And For Always	
	"	Why Can't You Behave?	3973-
15425	GORDON MACRAE	A Chapter In My Life Called Mary	
	"	The Little Old Church Near Liscroft Square	2642-
15426	MARGARET WHITING	When Is Sometime?	3989-
	"	The Story Of My Life	3827-1
15427	WOODY HERMAN & ORCH.	That's Right	3829-1
	"	I Got It Bad	3411-4
15428	MEL TORME	Blue Moon	3412-3
	"	Again	
15429	JACK SMITH	Busy Doing Nothing	2947-3
	"	Senora	3944-
15430	TENNESSEE ERNIE	Philadelphia Lawyer	3982-
	"	Country Junction	3983-
15431	"SCAT MAN" CROTHERS	Have You Got The Gumption?	3502-
	"	Do Something	3844-1

SCAT MAN CROTHERS, as many as they come, sticks his glibbed and hoarse like a hummingbird. He, too, just recorded in Hollywood for Capitol Records is speaking five days a week at a night comic.

END OF SERIES (MARCH 1949)

The 15000 series was revived in January 1950 as an album component series (15132 on). March 1949 saw the first issue of several new number series on Capitol, and also the first 45 rpm releases. This was also the era of the prefixed catalog numbers, the majority using the 57- prefix, this continued until 1949.

During this period also, the records in albums were intermingled amongst the singles. In our CONTINUING LISTING of the CAPITOL labels, next up, will be the continuation of the 10000 series, of which 40000 to 40135 were listed in issues 137/8 and 139/40 of RECORD RESEARCH 'way back in 1976, we'll continue that listing from 40136 to the end at 40282 (released in early 1950). From 40133 onwards, the series is all G/W artists. The Blues & Gospel artists were transferred to the 57-70000 series, & the jazz artists transferred to the 57-60000 series, -and the Christmas and Polka music went to the 57-90000 series, the 10000 and 20000 album series were terminated, tho' the 20000's were revived temporarily in early 1950 to be used for light music albums (the 2000 album series). I think I've rambled on long enough, so I'll close with a request. Please, if you can fill in any of the missing matrix and take numbers, please write to me.

Best wishes to all

[TO BE CONTINUED *** correspondence to
BILL BENNETT, 61 NEWHAVEN ROAD, 3151,
EAST BURWOOD, VICTORIA, AUSTRALIA

Bill

The CAPITOL 15000 series began in RR 227/8 and included instalments in every issue up to the present one (RR213/4)...(NOTE INSTALLMENTS IN ALL)...

(Editor LK correction, re: RR 235/6 cover!! it should have been listed as Part 5, not . Part Four -as it really was Part 5 as listed on page 9 of that very issue! (tears!))...

DIGGIN' THE GROOVES BOB DAVENPORT

As I begin this latest column for RR it's approaching the last couple of days of 1989, and as far as reissue releases are concerned it has NOT been a good year!

Many of the independent record companies have either ceased operation, or are in a state of dormancy. And the majors entered a period of complete lack of cooperation in keeping us informed of new reissues.

However, we do continue to get a few new things to review, but most do not come under the heading of "reissues". It will be these things we'll be reporting on in this issue of RR.

Bainbridge Records continue to be a class act with their releases, address: P.O. Box 8248, Van Nuys, Ca 91409-8248) and recently sent me two cassettes to review.

These are BTC-6283, and while it may be a little late to reporting on it, take my word for it, it's a nice item to have in the collection for next holiday season. It's "Ferrante and Kris Kringle, Wish You a Merry Christmas", and as the title suggests it's Art Ferrante going solo, after an association of 37 years with Lou Teicher.

BTC-6282 again features just Ferrante, and is called "Ferrante and the Phantom of the Opera" playing tunes from this revival and other opera favorites. Nice listening!

From Tusco Records (1721 Geary Road, Walnut Creek, Ca 94596) comes a fine new jazz singer by the name of Scotty Wright. His new release is called Too Much Fun, and the LP and cassette both carry the catalog number SW 4605. Scotty is a very talented newcomer, and according to Tusco's publicist, he is scheduled to play the lead in the up-coming film "Bojangles, the Bill Robinson Story".

On a label called Big Cheese (243 A Superior Drive, Campbell, Ca 95008) comes a cassette of a country group called McCarty & Company (Cass. #61989) and they just barely missed winning the Marlboro Country Talent Finals. It's a combination nicely done of "new Country" with a blend of standard country, according to Melissa McConnell of radio station KEEN in San Jose, Ca. - - - A nice, new act!

While my own activities have increased considerably the past 6 months or so, including anew marriage and a move, I do plan to try and get after record companies a little harder in 1990 for more cooperation, altho' I can't promise it'll bring many results as my last efforts were failures. All we can do is hope 1990 is better an '89!

Anyone interested in my custom taping service can write me at 4751 Shade Tree Lane, Santa Rosa, Ca 95405 for information.

The Complete Entertainment Discography

From 1897 to 1942
SECOND EDITION
BRIAN RUST
and
ALLEN G. DEBUS

Here it is folks, at last! It's the second edition and has over a 100 pages more than the long-out-of-print first edition. That means that this 2nd edition 800 page volume has a lot more in it and is worth the \$85.00. Make remittance payable to me, Len Kunstadt and I'll put your order through with gusto and dispatch. This volume is indeed an educational discographical treasure.

Art Gillham
Adelaide Hall
Wendell Hall
Annette Hanshaw
The Happiness Boys
Marion Harris
Victor Herbert
The Ink Spots
Al Johnson
Frances Langford
Lee Morgan
Lee Morse
Jack Norworth
Will O'Rand
Dick Powell
The Revelers
Harry Richman
Manuel Romain
Jean Seaton
Dinah Shore
Frank Sinatra
Jack Smith
Kate Smith
Aileen Stanley
Shirley Temple
Arthur Tracy
Sophie Tucker
Van & Schenck
Bert Williams

All Star BLUES WORLD SPIVEY RECORDS
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

LATEST LP RELEASES!
1036 SCREAMIN' JAY HAWKINS with Washboard Doo Trio & Rat Riddles.
1037 BRENDA BELL with Andy Story, Bill Dacey, Johnny Allen, Jerry Dugger
1038 ANDY STORY "Natural Blues" story!

The American Record Label Book

From the 19th Century Through 1942
Brian Rust

This volume is indispensable, a perfect companion, for all those interested in Record Research. It's \$40.00 pos paid. Make remittance payable to Len Kunstadt.

Jazz

A History of the New York Scene
Samuel B. Charters
Leonard Kunstadt

18 JACK WHITE

(Hard cover sold out to the last copy. Here is the soft cover edition, 382 pages including loads or rare photos, adverts, illustrations, etc. Will be glad to autograph it for you. Remit \$10 to Len Kunstadt)

BLUES WHO'S WHO

A Biographical Dictionary of Blues Singers
Sheldon Harris

775 pages, 571 detailed Biographies
Truly a work of encyclopedic art.
Remit \$30 to Len Kunstadt

The Wonderful Era of the Great Dance Bands
by Leo Walker

A chronological history of Dance Bands from the pioneering teens to the 1950s, a definitive companion book to the "Big Band Almanac". \$18 to Len Kunstadt.....

THE BIG BAND ALMANAC REVISED EDITION
LEO WALKER

(466 pages, 350 orchestras, 500 photos, 6000 names index...Remit \$16 to Len Kunstadt)

INTRODUCTIONS BY HARRY JAMES AND LES BROWN

WHO'S WHO OF JAZZ
JOHN CHILTON

(376 pages, over 1000 biographies of musicians born before 1920..Remit \$12 to Len Kunstadt)

NEW REVISED EDITION

FIRST CLASS MAIL PERMIT NO. 24

address Correction requested forwarding & return postage guaranteed.

RECORD RESEARCH

FROM THE ARCHIVES OF RECORD INFORMATION & STATISTICS
BROOKLYN, N. Y. 11205

Syracuse University
Attn: Susan T. Stinson
Belfer Audio Lab & Archive
222 Naverly Avenue
Syracuse NY 13210-2010

